

The image displays four gold coins of Maria Theresa. The top-left coin is a large obverse view, showing the profile of the empress facing left, with the inscription 'MARIA THERESA' and 'AVGVSTAE' around the border. The top-right coin is a large reverse view, featuring the coat of arms of the Habsburgs and the inscription 'MAGNAE BRITANNIAE' around the border. The bottom-left coin is a smaller obverse view, and the bottom-right coin is a smaller reverse view, both mirroring the designs of the larger coins.

*ex Captain Douglas-Morris Collection Lot 5
ex Captain Vivian Hewitt Collection, a famous specimen

and struck, for George I in 1714.



- 502 † **George II**, pattern two guineas, 1733, by John Croker, laur. young head l., *rev.* crowned garnished shield, quartered arms of England and Scotland, arms of France, Ireland and Hanover, with semée of hearts for Hanover, plain edge (W&R.69), *in plastic holder, graded by NGC as PR63, nearly as struck, handsome gold colour, light hairlines, frosted portrait, shield and legends against mirrored fields, rated R5, 6 to 10 known, a fine example* £15,000-16,000

While not the rarest coin in this sale, this pattern is the first-ever struck for this denomination and is clearly a considerable achievement as a work of art in metal. It should therefore be seen, perhaps, as one of the most desirable coins here on offer, or that can be owned. It precedes the first commercial issue of 1734, which curiously is an overdate showing a '4' over the final digit in the date. This can only mean that something delayed the process from conception to execution. The artistry of Croker's double-guinea piece may be obvious, but the reason for its being begs some consideration, and in Ruding's *Annals of the Coinage* we find the answer. Up until 1732, almost the only gold coins made by the then fairly new milled process were guineas and halves, and not many at that. Older gold hammered pieces, from the reigns of James I and Charles I, had by then been so generally abused by clipping, filing and wear that they were often refused in commerce. A number of merchants petitioned the House of Commons and the King, who issued a proclamation calling in all old gold, by weight, to be melted and recoinced into fresh money in 1733. The new statutes arising from this action effectively ended the circulation of hammered gold coinage throughout the United Kingdom. Some £800,000 in old 'broad gold' was at that moment consigned to the smelting pots. Out of the molten gold came sheer artistry! Forrer exclaims that Croker's workmanship ranks among 'the best productions of the British coinage', surpassed only by the genius of Thomas Simon, Pistrucci, and William Wyon. This lot provides collectors the chance to examine his work close up. Note the clean sharpness and simplicity of style of the King's face, the intricate detail of his tied, flowing hair, and the simple yet elegant execution of the royal shield. Now consider the conditions under which this achievement was made: not at the pixel level on a computer, but by hand, under magnification, without electric lights! Mint employees then polished the nearly pure gold flan or blank, and impressed the carefully burnished dies perfectly, creating a beautifully frosted relief that has not been exceeded in quality even up to this day. And then there is the care of stewardship over the past 277 years as this coin passed through countless hands, owners and intermediaries alike. What we have here is a *masterpiece* struck in gold all those years ago, and long cherished.



- 503** **George II**, proof crown, 1732, young laur. dr. bust l., *rev.* crowned cruciform shields, roses and plumes in angles, plain edge (S.3686), *in plastic holder, graded by PCGS as PR64, nearly as struck, exquisite bold detail, deep greyish mauve toning, frosted portrait showing though the colour as a testament to the special quality of manufacture, very rare and among the finest known* £5500-6000



- 504** **George II**, proof crown, 1746, old laur. and dr. bust l., *rev.* crowned cruciform shields (S.3690; ESC.126), *in plastic holder, graded by NGC as PR63, a perfect impression, elegant dark grey toning, nearly as struck and rare, one of only 100 struck for the first proof set purposely made by the Royal Mint for collectors;* proof halfcrown, 1746, VICESIMO, old laur. and dr. bust l., *rev.* crowned cruciform shields (S.3696; ESC.608), *in plastic holder, graded by NGC as PF66, FDC, rare;* proof shilling, 1746, old laur. and dr. bust l., *rev.* crowned cruciform shields (S.3704; ESC.1208), *in plastic holder, graded by NGC as PF63, FDC, rare;* proof sixpence, 1746, old laur. and dr. bust l., *rev.* crowned cruciform shields (S.3711; ESC.1619), *in plastic holder, graded by NGC as PF65, FDC, very rare (4)* £10,500-11,500



- 505 † **George III**, pattern two guineas, 1768, by J.S. Tanner, young laur. bust r. with long, flowing hair and lovelock over l. shoulder, *rev.* crowned garnished shield, quartered arms of England and Scotland, arms of France, Ireland and Hanover with semeé of hearts for Hanover, plain edge (S.3724; W&R.79), *in plastic holder, graded by NGC as PR62, nearly as struck with lovely gold colour but light hairlines, delicate contrast to devices, rated R4, 11 to 20 known* £15,000-16,000

Surely one of the most artistically engraved of all gold coins, Tanner's double guinea for the young King George is a famous rarity that most collectors of English coins have never seen aside from images. The large portrait is a masterpiece, in high relief for its day, while the reverse crown and royal shield are nothing less than majestic. Reverses at this period in time were crowded with Latin abbreviations of titles but here they seem less intrusive. Curiously, as Forrer tells us, little is known of Tanner's early life, nor a great deal about his personal affairs; he excelled early on at engraving snuff boxes and gunlocks, and almost immediately upon arriving in England he was employed at the Royal Mint under Croker; he became chief engraver in 1741. Among his accomplishments were the popular Old Head silver coins of George II, created shortly after he rose to the top position at the Mint. Just before that, he reassembled the punches of Thomas Simon and created fresh dies of classic images for Richard Arundell, master of the Mint, the result being (in part) the only sixpences and half-broads available to collectors bearing the portrait of Oliver Cromwell. But these were 'practice' for the talented engraver, who seems to have reached his zenith as an artist in metal when he produced the present pattern, dated the same year that he stepped down as chief engraver. Shortly afterward, Tanner's eyesight diminished and he passed away only seven years later. A few other, also elegant, golden patterns and proofs would be conceived and coined under the direction of Yeo and Pingo, seemingly indebted to the inspiration of Tanner, but 1768 seems to have been engraving's finest moment using old methods and tools. A new era was around the corner, one of modern machinery, more efficiency, and greater production volumes, but the results were to be somewhat less inspiring, less artistic and less elegant for some time to come. It would take the brashness of an Italian immigrant half a century on before England's coinage once again reached such great heights of art as evidenced by the *magnificent* pattern we see here.



506 † George III, pattern guinea, 1765, by Richard Yeo, laur. bust r., two bottom curls not separated, numerals 'III' closely spaced, *rev.* crowned garnished shield, plain edge (W&R.89), *in plastic holder, graded by NGC as PR63, practically as struck, light hairlines but bold details, the portrait, shield and legends frosted against mirrored fields, rated R5, 6 to 10 known* £5000-6000

All early guineas of this king are very rare in high grade; mintages were small for the first few years, as there seems to have been plenty of gold in circulation from the Royal Mint's manufacturing efforts at the end of the previous reign. As well, George II's grandson seems not to have been easily pleased with portrayals of his visage on the guineas, because a variety of bust styles was used, all in the first five years of the monarchy. From a commercial point of view, silver in circulation circa 1760-65 had reached a sad state of affairs. Ruding described it to be 'in a very imperfect state': crowns had 'almost wholly disappeared', halfcrowns were in the main defaced and well worn and 'by no means adequate' to the needs of the day, shillings 'had lost almost every mark of impression either on the obverse or reverse, and the sixpences were in a worse state'. All this despite some £8 million worth having been minted within the past decade or so. Today's collectors might well keep Ruding's comments in mind when viewing exceptional coins having minor marks, and be less critical of seeking perfection. Gold in circulation in the 1760s was not in so poor a state, and it was not until 1773 that the Crown's ministers decided to coin gold in larger numbers. That coincided with the Fourth Head coinage which today we think of as the more familiar Rose guineas. And so, it is the early gold of this reign which is by far the more difficult to collect, but among that period's gold it is certainly the pattern guineas which are both rarest and most beautiful. Among modern-day collectors, Captain Douglas-Morris assembled one of the finest representations of this series. Thirty-six years after his collection was sold at auction, these pieces are rarely available, and many important collections lack a single example of any of the patterns created by John Tanner, Richard Yeo or Thomas Pingo. The present specimen was the final effort by Yeo. The image seen here is that of a younger man with round cheeks. Only a few were ever made, and this is certainly among the nicest survivors.



507 † **George III**, proof guinea, 1774, by Thomas Pingo, fourth laur. bust r., *rev.* crowned garnished shield, plain edge, rims bevelled (S.3728; W&R.95), *in plastic holder, graded by NGC as PR65, virtually as struck, among the nicest to be found, rare* £3500-4000

Although far rarer than many later gold proofs of the sovereign series, currently more popular among collectors than guineas, this piece is one of the gold proofs of the 18th century that shows up with regularity, which may account for its not being especially valuable. Nonetheless, here is an exceptional example which should see spirited bidding. The reason for its existence is not clear. Tanner was succeeded as chief engraver in 1768 by Richard Yeo, then by Lewis Pingo in 1779. Lewis was the son of the man who engraved this coin, Thomas Pingo, who died in 1776. The two engravers produced a large number of dies for coins and medals, some unsigned, and it seems they worked well in unison. Numismatics had many enthusiasts at this time in England, and it would appear that a number of proofs of this guinea were minted for affluent collectors. Within twenty years a collecting mania would occur for the hundreds of copper tokens made privately for merchants and others throughout the kingdom, some of them reaching prices far higher than they are even today. The main focus of the time was indeed not on gold coins, attested to by the relative rarity of commercially intended guineas and fractions in the highest states of preservation. Most were simply used as money and perished. Proofs in gold were seldom made, the next one being in 1787 for the first year showing a spade-shaped royal shield. In fact, aside from patterns, this is the only proof made during the two decades or so when the Rose guinea was the main gold coin of the realm.

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- 508 † **George III**, pattern guinea, 1782, by Lewis Pingo for Earl Stanhope, laur. bust r. with long wiry hair across neck and below truncation, *rev.* crowned garnished shield, the unusual design with ornate scalloped rims and pellets in arcs, curved graining edge (W&R.99), *in plastic holder, graded by NGC as PR63, nearly as struck with only minor hairlines, bold strike, pleasing gold colour having frosted contrast to the devices, rated R5, exceedingly rare, just 6 to 10 known* £8000-9000

Fascinating and beautiful in style, this is one of a small number of privately made patterns engraved by Lewis Pingo three years after he was made chief engraver at the Royal Mint. The style of the portrait is intricate beyond most other known coins bearing this king's portrait. The royal hairstyle is exotic, and we will explain this in a moment. The royal crest is as complicated and lush as any ever minted, and surrounding it is a delicately engraved legend detailing the royal titles in standard Latin abbreviation. The rims, however, are what truly make this and related patterns unique. They are deeply denticled with broad strokes, and in between the 'teeth' the gold gleams from a smooth interstice. All this is intentional, and striking to the eye. No cataloguer could explain it better than Forrer did, so we shall quote him to finish up our commentary: 'Lord Mahon, afterwards third Earl of Stanhope (1786), published in 1775 a tract which he had written two years previously, entitled *Considerations on the means of preventing Fraudulent Practices on the gold coin* . . . and in 1782 he struck a variety of pieces in illustration of his views upon the means of protecting the coins from forgery, and injury by friction. . . . Hawkins describes seven varieties . . . Montagu owned nine specimens, varied, of the so-called "Pattern Guinea" or "Sovereign", the obverse type of which was made from a puncheon of the Half-Guinea. The principles of Earl Stanhope's remedy are very low relief, uniform flat surface, deep milling, date incuse, fine wiry lines introduced into part of the work, and the type brought quite close to the end of the coin'. His 'fine wiry lines' became King George's wild hairstyle, appealing to us today, perhaps repugnant to the King as giving the appearance of a madman, an impression he surely wished to avoid by 1782 and in the years following. Private or not, accepted or not, regal or not, charming in their day or not—these are wonderful mementoes in gold, precious relics of their day, and maddeningly beautiful!



- 509 † **George III**, pattern guinea, 1787, by Lewis Pingo, laur. bust r., *rev.* circular shield enclosed by the Garter and motto (W&R.102), *in plastic holder*, graded by NGC as PR62 ULTRA CAMEO, *some very faint hairlines but the portrait, shield and all letters in lovely frosted contrast to the surrounding mirrored fields, deep gold in colour, rated R7 with just one or two known* £13,000-14,000

Perhaps the finest achievement of engraver Lewis Pingo, working with Royal Mint craftsmen, here is one of the most eye-catching coins in this collection because of its heavily frosted images set against deeply mirrored fields. However, this coin is also extraordinary in its conception and in the execution of its design. It just gleams! But look too at how it was put together. Its reverse is an obvious harbinger of the shield on the Military guinea. The bust is familiar, but the shield is unique and very modern in style. The King's titles and the date encircle the Order of the Garter, which itself outlines the various components of the royal crest. What makes it particularly stunning to the eye is the frosted nature of the surrounding Order. Many collectors speak of 'eye appeal' and value it highly. Here it is to the Nth degree! But if it appeals to you, prepare to bid and bid again, for here is one of the rarest of all pattern guineas.



- 510 † **George III**, pattern guinea, 1787, by Lewis Pingo, laur. bust r., *rev.* crowned spade-shaped shield with date below, plain edge (W&R.104), *in plastic holder, graded by NGC as PR65 CAMEO, a splendid example, surfaces beautiful and essentially as struck, among the finest known, rated R3* £6500-7000

*ex Eliasberg Collection

Lewis Pingo became chief engraver in 1779 and he remained in that post until 1815, when he was pensioned off and replaced by Thomas Wyon. Lewis and his father, Thomas, held sway at the Royal Mint for decades, producing a host of medals and coins, including a variety of patterns. The present piece clearly came into being to mark the appearance of a new commercial guinea, bearing on its reverse a shield shaped like a spade, by which name it came to be known. The design bears a simple elegance far removed from the stylishness and flourishes in gold seen on the patterns of J.S. Tanner a decade before, yet it is still majestic. Coins made for commerce wore quickly, being of low relief, and most of the yearly mintages entered commerce. Many were later melted and made into sovereigns. The average Spade guinea is not much to admire. In proof state, however, the coin takes on considerable eye appeal, and here we see one about as fine as one might be. To create it, both dies were highly polished, to produce mirrored fields. The devices were burnished, the result being a frosted contrast against the mirrors surrounding. While not extremely rare, this coin is nonetheless fairly elusive, especially so well preserved, for it was made strictly to show off the style and only for affluent collectors. It is the only Spade guinea date made in proof. Not until 1800, as a result of the Act of Union, one stipulation of which was the minting of annual 'proofs for the record' (to preserve examples for museums), were proof examples of the commercial coins made each year. This specimen was minted just prior to the time when the King was said to be mad, although modern scholars understand that his malaise was not madness per se but emotional instability caused by a blood disease passed down through generations of the Royal Family. Mad or not, he surely would have appreciated the beauty of this coin!



- 511 **George III**, pattern guinea, by Küchler, 1791, in gilt copper, plain edge, laur. bust r. with long hair, *rev.* crowned arms, raised borders with incuse legends on both sides (Montagu 674; W&R 107), *struck from an unfinished reverse die, good extremely fine, exceedingly rare* £1000-1500

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512 † **George III**, pattern 'flag' guinea, 1813, by Lewis Pingo, large laur. head r., short hair, *rev.* Royal Standard unfurled, legend surrounding, date below flag, plain edge (W&R.116), *in plastic holder, graded by NGC as PR63 CAMEO, nearly as struck, light hairlines, rated R6, exceedingly rare with just 3 to 5 known* £13,500-14,500

Pragmatism usually prevails over aesthetics, in any area of human endeavour, and that was true in 1813 when the Military guinea came into existence. No gold had been struck of this denomination since 1799, when the Spade design was faded out. The Napoleonic wars were raging at this time, and troops abroad - both British and mercenaries - were paid in specie, hard money, for a variety of reasons. Looking at the original pattern (W&R.113), the finally accepted version but dated 1804, also by Lewis Pingo after the model by Marchant, we must understand that interest had continued for some time in having a new gold coin to replace the Spade design used since 1787. The accepted Military guinea version, with which most collectors are familiar, bore a Caesar-like or Roman portrait with short hair held in place by a laurel wreath. This was quite a departure from earlier portraiture of the King. The reverse was simply the Order of the Garter surrounding the royal shield topped by a crown and surrounded by the legend—but both sides were in low relief, much as the Spade guinea had been. Uninspiring perhaps but practical, as the design would wear slowly. Yet far more challengingly engraved examples had been suggested: these are the several designs represented today by ten varieties (W&R.114-123). The first two as listed in the Wilson & Rasmussen reference, nos. 114-115, are variants on the accepted design, the reverse being 'tighter', the central device slimmer, which gives a finer appearance to the piece. Thomas Wyon came up with several stunning designs, their busts being smaller but, importantly, the reverses being elegant in concept. These are really just two types with variant edges. One features a squared shield, the other an embellished shield. But Lewis Pingo had a better idea (W&R.116-117), and to many eyes the finest of all the designs: his reverse shows the Royal Standard, fluttering to right in the wind, emblazoned with the crests, held to a flagpole by loops, the pole topped by a tiny crown. It was a glorious idea! Why was it not adopted for use? Can anyone say for sure? Pragmatism, no doubt: it was harder to strike, and to show all the fine details, than the plain rounded shield finally chosen. Two varieties exist, plain edge and reeded edge with straight grains. Curiously, the plain edge (this specimen) is rated rarer, though truth be told each is so rare that this pattern seldom comes to market, has been seen 'in the gold' by only a tiny percentage of today's collectors, and always enchants the eye of the beholder - as well it should, for here is perhaps the most beautiful of all guineas, quite simply a gleaming masterpiece!



- 513 † **George III**, pattern 'ornamented shield' guinea, 1813, by Thomas Wyon, short-haired laur. head r., end of ribbon on neck, W below truncation, *rev.* crowned shield, base garnished with sprays of rose, thistle and shamrock, date split 18-13 flanking crown, plain edge (W&R.118), *in plastic holder, graded by NGC as PR63 ULTRA CAMEO, a beautiful specimen having only light hairlines, devices frosted against mirrored fields, rated R5, 6 to 10 known* £10,000-11,000

Known in just two versions (W&R.118 & 119), this marvellous coin has to rank among the most elegant of all modern gold coins. Paired with a Romanesque portrait, the shield reverse features classic floral images of the isles - rose, thistle, shamrock - surrounding a crowned crest and a split date. The concept is one of balanced elements, and it is graceful. The shield is angularly curved, and all is enfolded by the surrounding royal legend. The fields are deeply mirrored, offsetting the frosted design, creating outstanding eye appeal. A wonderful coin!



- 514 † **George III**, pattern 'square-shield' guinea, 1813, by Thomas Wyon, short-haired laur. head r., end of ribbon on neck, W below truncation, *rev.* crowned and garnished square-topped shield, date split 18-13 flanking crown, straight grained edge (W&R.122), *in plastic holder, graded by NGC as PR63 ULTRA CAMEO, a brilliant specimen having light hairlines, devices frosted against mirrored fields, rated R6, just 3 to 5 known* £10,000-11,000

Four versions of this design exist: plain edge (W&R.120), obliquely grained edge (W&R.121), straight grained edge (W&R.122), and edge with curved graining (W&R.123). Each is of great rarity. It might be argued that the other variety of shield, ornamented florally, is more elegant, but here the simple beauty of styling cannot be faulted either: the squared-off central shield has a thicker border than on the ornamented version, giving it a rugged look. The jewelled ermine crown fits firmly on top, the date split, giving the whole a wonderfully balanced appearance. Date and shield are also a bit smaller than on the ornamented version, making for a larger mirrored field. This square shield also has flourishes lacking on the other piece, and these must be inspired by Renaissance shields (S.2644, for example, on a silver halfcrown of James I). The design overall is both classic and fresh, and is seen on no other gold coins.



- 515** **George III**, pattern sovereign or guinea, 1816, by Thomas Wyon after Pistrucci's model, small laur. head r. in high relief, *rev.* crowned and garnished square shield, date 18-16 below, plain edge (W&R.187), *in plastic holder, graded by PCGS as PR64 DEEP CAMEO, virtually as struck, brilliant with devices and legends on both sides heavily frosted and contrasting dramatically with surrounding mirrored fields, producing exquisite images, a masterpiece in gold, rated R6, just 3 to 5 known* £10,000-11,000

This coin bears a striking resemblance, in the conception of its style, to the pattern guinea of 1813 also by Thomas Wyon (W&R.122), the reverse shield being identical, the date changed to 1816 on this piece and the royal titles being differently placed and abbreviated (because of the new placement of the date). On the obverse, the legend is the same but the portrait has changed dramatically, based on the model by Pistrucci, essentially the portrait used on the New Coinage and particularly for the shilling of 1816-20. It is more masculine and seems more modern. It was altered slightly to have a shorter neck with less curvature at its base for the gold sovereign of 1817-20, seemingly to fit. It might well be said that no sovereign was ever more finely conceived than this pattern, where simplicity of line and cleanness of engraving achieved a stylishness not previously encountered on a gold coin of this size.



- 516 †** **George III**, proof half guinea, 1763, by Richard Yeo, laur. head r., *rev.* crowned shield of arms (W&R.127; Montagu 543; Douglas Morris 84), *in plastic holder, graded by NGC as PF63, practically mint state, very rare* £6000-6500



- 517 **George III**, Bank of England, pattern dollar in silver, 1804, laur. bust r., C.H.K on truncation, *rev.* royal arms within Garter surmounted by a crown dividing the date (ESC.181), *in plastic holder, graded by PCGS as PR63 RD CAM, virtually as struck with a most pleasing portrait and light toning, the undertype coin evident by ghosting around the portrait, rare* £2500-3000



- 518 † **George III**, pattern sixpence in gold, 1788, by Jean P. Droz, central crowned monogram within laurel branches, *rev.* Britannia seated to l. on globe holding branch and spear, oval shield behind her, date below a double exergue line (W&R.151 var., milled edge), *in plastic holder, graded by NGC as MS63, nearly as struck with pleasing surfaces, rated R5, 6 to 10 known* £5000-5500

Some pattern coins are simply mysteries. Two of those mysteries are the pair of monogram sixpences, struck in gold, dated 1788 and 1791. Silver examples are also known, and these are very scarce. The gold issues are far rarer. Even rarer is a pattern lacking the royal portrait. In its place, on this and the other piece (W&R.152, same, dated 1791), is a fancy scroll of 'GR' surmounted by a large crown, all surrounded by a garland of leaves on two branches. The piece appears to be a Soho Mint product. The obverse conception, with the monogram, is oddly elegant if overly simple. The reverse speaks for itself. It is a beautiful thing, gleaming with golden lustre. Nobody can contest that. The only real question is why? No one knows why it was made. A dalliance at the mint? It came into existence in the same year as the King's famous 'madness' first appeared. Did His Majesty ask for something not showing his face? Or was it made secretly in jest? Rayner calls it R6 (3-4 known: ESC.1643) but says nothing. Crowther knew only of one dated 1790 with a plain edge (page 41), and also says nothing. Hocking did not know it existed. Some pattern coins are simply mysteries - but very rare. Only a few collectors will ever be able to own this coin. That much is known.



- 519** **George III**, pattern Ayrshire sixpence token in gold, 1799, by Milton for Col. Fullerton, armoured or draped 'Scottish' bust l., *rev.* cruciform shields, Welsh plumes in angles (unlisted in W&R; D.15), *in plastic holder, graded by NGC as MS65, brilliant and virtually as struck, exceedingly rare* £5000-5500

Named for the man who caused them to be struck, the various 'Fullerton' denominations were in fact the product of engraver John Milton. The Colonel was a fellow of the Royal Societies of London and Edinburgh and a Scots enthusiast whose idea was to create patterns, then coins for circulation in Scotland, bearing the likeness of the future George IV as Prince of Wales and Seneschal (judicial steward) of Scotland. In fact he asked for and acquired permission, or sanction, to design these coins directly from the Prince of Wales, but objections to use of the English royal arms as well as the effigy of the Prince in place of that of the King (coming from none other than Sir Joseph Banks, confidant of the King and one of the richest men in England) drew his efforts to a fast and sad conclusion. As a result he had struck off only some proofs in copper. Later, Matthew Young obtained the dies and created restrikes, mainly in silver. Though scarce, the coins are of sufficient availability in those metals that many collectors are familiar with them. Even sets exist in silver, consisting of the sixpence, shilling and halfcrown, some of the shillings called halfpennies. Fullerton and Milton were contemporaries, living at almost precisely the same stretch of time (Fullerton died in 1808, Milton in 1805). After his attempt at this coinage, Fullerton went on to become Governor of the Island of Trinidad, and no more was heard from him numismatically. Curiously, Milton had earlier created the dies for the 1788 Barbados Penny, showing a large pineapple on its reverse, today a most popular piece. He became an assistant engraver at the Royal Mint, this post lasting from 1789 until 1798. He was also medallist to the Prince of Wales, which likely explains his interest in working with Col. Fullerton on these famous patterns, which Leonard Forrer says are 'of beautiful workmanship'. His medallic work is stylish. Importantly, Forrer also states (p.83, vol. IV) that only a few impressions 'in soft metal' (copper) were taken at the time they were first made, 1799, and that 'the specimens in gold . . . are restrikes' (p. 84). Nobody seems to know exactly how rare any of these are in gold, but suffice to say precious few have appeared at auction or elsewhere in memory - and surely none better than this gem.



- 520** **George III**, restrike pattern twopence, 1805, in silver, laur. bust r., *rev.* Britannia std. l., holding trident and olive branch (P.R93 [1312]), *a few tiny toning spots, mint state* £5000-5500

Gold Pattern Halfpennies

We are most pleased to offer for sale, as part of this larger collection of patterns struck in gold, an astounding number of George III pattern halfpennies minted in gold, in fact most of the pieces listed in Wilson & Rasmussen's reference. We cannot recall another modern auction in which such a fantastic array of these appeared. W&R list 9 pieces, and we have 7 on offer here, including two which are variants on patterns known to Peck only in other metals. Of particular note, perhaps, is W&R.168, the 1807 restrike, a piece so rare that Wilson & Rasmussen's book lacks a photo; the coin is ex Murdoch and so seldom seen that images of it were not available when that reference was published ten years ago. A new edition might now have photos to illustrate this rarity - offered here for the first time in many years, and like quite a few other coins in this sale truly an extraordinary 'collecting opportunity'. That phrase is often used but seldom is it as valid as in the case of coins such as these.



- 521 † **George III**, restrike pattern halfpenny in gold, 1788, by Taylor after Kuchler and Droz, crowned and draped bust r., *rev.* draped Britannia l. holding spear in r. hand, engraved shield under l. arm, rudder and palm in exergue, BRITANNIA and date surrounding above (unlisted: *obv.* as W&R.166/169; *rev.* as P.1263/R82, variant in gold), *in plastic holder, graded by NGC as PR63 ULTRA CAMEO, nearly as struck, light hairlines, exceedingly rare and possibly unique* £13,500-14,500

The rare crowned halfpenny in copper is among the most charming of all patterns struck in this era. In gold, it takes on an entirely different appearance, far more enchanting to the eye because of its gleaming colour and the contrast between the background plain field and the portrait in bold relief. It is also much rarer than the copper piece. Here we have one of the most dramatic looking of all halfpenny patterns, indeed of many classes of patterns and proofs. However . . . this is no 'ordinary' crowned piece, as it is mated with an equally dramatic, frosted Britannia also in stark relief against its watery background. While the designs here are late 18th century in origin, the restrike occurred late in the 19th century (approximately 1862 to 1880), and the quality of strike here is as fine as any original Soho Mint product ever was. A beautiful and exotic pattern if ever there was one!



- 522 † **George III**, restrike pattern double-reverse halfpenny in gold, 1790, by Taylor after Droz, *rev. 1* nude figure of Britannia seated l. on globe, r. hand outstretched, l. hand holding unadorned shield, paddle behind, on thick ground-line, exergue without date or ornament, *rev. 2* Britannia clothed and seated on globe with ornamented shield and paddle beside, BRITANNIA legend scrolled above with trifoliate pendant stop on either side, date 1790 in exergue with two Droz signatures (W&R.162), *in plastic holder, graded by NGC as PR63 ULTRA CAMEO, light hairlines, motifs and legends all frosted against mirrored fields, rated R7, just 1 or 2 known* £18,500-19,500

* ex Captain Vivian Hewitt Collection

More than a curiosity, this is actually a trial strike made after the Soho Mint was shut down in 1848. At the sale of the mint's goods appeared one William Joseph Taylor, a talented die-sinker in his own right; he purchased what was described at the time of the event as 'a quantity of scrap metal, amongst which were a number of old Soho punches and dies' (Peck, p. 221). Crowther stated the same fact in 1886 and mentions (p. 44) 'a rather uncommon pattern, struck from the dies by Droz, in illustration of the principle on which he worked: this piece bears on one side the nude, and on the other the draped, figure'. He suggests that, after this trial piece was struck, the dies may have been defaced. Peck is unsure that Taylor ever intended to use dies he purchased at the mint sale to restrike coins, but admits that 'very little is known about Taylor's later restriking activities' and rues the fact that Taylor's contemporaries did not record details about when and how many restrikes were coined. No one, then, can say for sure precisely when this pattern was struck. It does seem to be a trial or sample of the two types of reverse design, nude and clothed, showing the original artist's progression toward a finished, fine product, and may well have been created to be studied with an eye towards making future restrikes, mating each side seen here with other obverses and then destroyed. Its rarity is extreme.



523 † **George III**, restrrike pattern halfpenny in gold, undated, by Taylor after Droz, large laur. head r., *rev.* nude figure of Britannia seated l. on globe, r. hand outstretched, l. hand holding unadorned shield, paddle behind, on thick ground-line, exergue without date or ornament (W&R.163), *in plastic holder, graded by NGC as PR65 ULTRA CAMEO, a splendid specimen of dramatic eye appeal and essentially as struck, rated R7, exceedingly rare, only 1 or 2 known* £18,500-19,500

Utterly charming, and clearly among the finest known of all halfpenny patterns of this period, this beautiful coin is almost an illustration of the achievements of both the Soho Mint and the later die-sinker who ‘rescued’ Soho’s dies, restruck them, and thereby made coins available for collectors who otherwise would never lay eyes on such items, nor understand their history. All numismatists owe Taylor a huge debt in this regard. We can all study the progression of dies as related by Peck, and marvel at the rarity as given by Wilson & Rasmussen. But why does a regal coin feature on one side an exquisite, heavily frosted portrait of King George, and on the other side an ‘unfinished’ and therefore nude portrayal of the emblem of the land? Crowther tells us what probably happened. ‘The figure of Britannia on the halfpennies by Droz is very graceful. To ensure the agreement of his work with the rules of anatomy, Droz first engraved a nude figure, and afterwards added the drapery. . . . All the halfpennies with the nude reverse were struck by Mr. Taylor’ (pp. 43-44). Further, he explains that among the scrap bought by Taylor at the mint sale in 1848 ‘were found several dies for halfpennies by Droz, and other patterns. A few of these dies had never been used, nor even hardened’. Taylor took these dies, hardened them, paired various ones, burnished them to rid them of rust, and struck small quantities, then destroyed some of the dies. Other dies survived and passed into collections in the late 19th century, but were never used again. Even Crowther, in 1886, says no one knows how many were made, but evidently precious few. All of Taylor’s restriking activity occurred between 1862 and 1880. He did not evidently set out to deceive collectors. His output of medals was prodigious, as a talented engraver and die-sinker. In the 1850s he was responsible for such creations as the Port Philip gold coins, copper patterns for the Republic of Liberia, and numerous Australian merchants’ tokens or store cards. His plan was to mint coins on contract as a serious businessman, much as Boulton had done earlier, but his dreams were ruined just a few years later when the price of gold made his ideas difficult to implement. In 1857 his coining press was sold. His passion for coining was not dead, though, and he seems to have wandered into restriking many of the Soho dies obtained at that sale in 1848. Peck’s cataloguing of all his issues gave credence to his work, and enumerated all known examples for collectors to consider and seek to obtain. Clearly, then, even though it is a restrrike, this coin is a trial piece, albeit by a man who did not himself create or engrave either of the dies. What he did was leave for us a testimonial, or memorial in gold, to the artistic accomplishments of earlier artists.



- 524 † George III**, restrike pattern halfpenny in gold, 1791, by Taylor after Kuchler and Droz, undraped bust r., incuse legend around, on broad raised border, *rev.* Britannia seated l. on globe with outstretched r. hand, engraved shield and paddle behind, date in exergue, BRITANNIA above (cf. P.1059/R45, variant in gold), *in plastic holder, graded by NGC as PR63 ULTRA CAMEO, nearly as struck, light hairlines, exceedingly rare* £13,500-14,500

* ex Murdoch Collection

Among the students of Thomas Halliday of Birmingham, manufacturer of buttons, engraver of dies for tokens and medals, were William Taylor, Joseph Moore, and William Wyon, the last perhaps the most famous and most talented of English coin engravers after Pistrucci, the first two important to collectors for their fantasy creations of 'patterns' and restrikes. Halliday never made a splash in the world of numismatics but his influence was considerable. His first student, Taylor, was apprenticed to him beginning in 1818, he moved to London in 1829, and worked at his trade until 1885. During that time he sought to make a business minting coins and tokens for far-flung colonies but this failed after only a few years, and his main occupation was the creation of a vast array of medals for schools, churches, businesses and commemorative events. Yet he is mostly remembered for the stunning fantasy creations he made out of dies rescued from the defunct Soho Mint. All are regal, some even majestic; most are of copper, a few of silver, the rarest of gold. This is a famous piece with an impeccable provenance. It is one of his largest pieces and its cameo effect is profound. Taylor must surely have smiled when this one emerged from the dies!



- 525 † **George III**, restrike pattern halfpenny in gold, 1791, by Taylor after Kuchler and Droz, draped bust r., incuse legend around on broad raised border, *rev.* Britannia seated l. on globe with outstretched r. hand, engraved shield and paddle behind, date in exergue, an ornament at beginning and end of date and legend, thin-toothed border (P.1180 var., in gold), *in plastic holder, graded by NGC as PR64 ULTRA CAMEO, a particularly handsome piece with heavily frosted devices set upon watery fields, virtually as struck, trivial hairlines, exceedingly rare* £13,500-14,500
 * ex Murdoch Collection



- 526 **George III**, restrike pattern halfpenny in gold, 1795, by Taylor after Kuchler and Droz, crowned and draped bust r., *rev.* Britannia seated l. on globe, r. hand outstretched, l. hand holding spear and resting on heraldic shield, laurel branch behind, date in exergue, *BRITANNIA* incuse above on broad raised border (W&R.166), *in plastic holder, graded by NGC as PR64 ULTRA CAMEO, nearly as struck, faint hairlines, rated R7, exceedingly rare, only 1 or 2 known* £13,500-14,500

Only a few crowned effigies of King George III are known in gold. Mostly, images of monarchs wearing crowns were reserved for colonial coinages. For this piece, Taylor joined two dies having exquisite engravings. The broad, raised and frosted shelf of a rim surrounding Britannia sets off the image in a dramatic way, and it is unfortunate that this was not adopted for the actual coinage. It was probably too difficult to strike with enough consistency, when it was first created in 1795 for copper halfpennies, and so the rim was reduced, the incuse legend done away with, and efficiency of manufacture was served. But that was of no matter for this pattern, not for Taylor when he re-created it in gold. A marvellous piece was made. Unfortunately for collectors, there are not many to go around - one or two, to be exact. One bidder will secure it. Everyone else will have to make pictures do.



- 527 † **George III**, restrike proof halfpenny in gold, 1807, by Taylor after Kuchler, laur. and dr. bust r., beaded border, date below portrait, *rev.* Britannia dr., seated to l., beaded border (W&R.168), *in plastic holder, graded by NGC as PR63 CAMEO, nearly as struck, light hairlines, rated R7, exceedingly rare, only 1 or 2 known* £11,500-12,500
 * ex Murdoch Collection

So rare is this coin that Wilson & Rasmussen failed to find one to photograph for their reference book. Taylor made one or two, probably on order, then took apart the dies. It is a fair guess he struck it early on, in the 1860s, as he had no further orders for it. The images are classic, from the final style produced by the Soho Mint. The provenance could not be bettered. The roster of collectors who could say they owned this piece, over a century and a half, is scant. Once this is sold, it is not likely to come back on the market for some time.



- 528 *g* **George III**, proof half sovereign, 1817, laur. head r., *rev.* crowned angular shield, dot below, straight grained edge (S.3786; W&R.204), *in plastic holder, graded by NGC as PR64 CAMEO, a lovely piece, faint hairlines, brightly frosted portrait, shield and legends, rated R4, 11 to 20 known* £3500-4000



- 529 *g* **George III**, proof half sovereign, 1820, laur. head r., *rev.* crowned angular shield, dot below, straight grained edge (cf. S.3786; W&R.207), *in plastic holder, graded by PCGS as PR64 CAMEO, tiny contact marks and faint hairlines but a dramatic eye appeal achieved by frosted devices set against deeply mirrorlike fields, unlisted by Spink, no photograph available to Wilson & Rasmussen, who state the rarity is 'not known', exceedingly rare and possibly unique* £8500-9000
 * ex Jacob Y. Turner Collection



- 530** **George III**, pattern crown, undated, by Webb and Mills for Mudie, laur. head r., *rev.* crowned, cruciform shields, rose, thistle, shamrock and horse in angles (ESC.221), *in plastic holder, graded by NGC as PF64* £3500-4500

A superb coin, the finest we have seen.



- 531** **George III**, pattern crown, undated, by Webb and Mills for Mudie, laur. head r., *rev.* crowned, cruciform shields, rose, thistle, shamrock and horse in angles (ESC.221), *in plastic holder, graded by NGC as PF62, FDC* £1200-1400



- 532** **George III**, pattern crown, 1820, in copper, by Droz after Monneron's pattern by Dupré (of 1792), the 'Hercules Crown', muscular figure r. of Hercules seated against a broken column, stretching or breaking a bundle over his l. knee, club under his r. ankle, the sea with ships before him, date below in exergue festooned with branches, *rev.* crowned shield, legend around (used on many subsequent coins as an edge motto), plain edge (ESC.244; L&S.212), *in plastic holder, graded by NGC as PR64 BN, a perfect impression, dark bronzed mahogany colour, rare* £1400-1600

Medallic in quality, this marvellously engraved piece has for years been collected as a pattern crown, a logical thought as 1820 was a year of transition between British monarchs. In point of fact, this piece was inspired by a French pattern coin of 1791-92 privately issued by the firm of Monneron Frères, that piece known in both silver and copper, showing Hercules endeavouring to break the fasces; but it was never coined, being prohibited by a French law of 1793 which abolished the legal tender status of all privately made pieces. It had been engraved by Augustin Dupré (1748-1833), who first used Hercules as a model for a series of jetons for merchants in 1776. Ten years later, he made a medal for Benjamin Franklin, just after he created the famous *Libertas Americana* medal (1783), and his sympathy for the cause of independence ultimately landed him the position of engraver-general for the coins of the First French Republic. He was a prolific engraver who employed the imagery of Hercules battling tyranny on numerous occasions throughout his career. The Monneron firm was the link between the original pattern and the British revision of it, seen in this lot. The firm was most active in the years 1791-92, making so many minor coinages for France during the revolutionary years that the coins came to be called 'monnerons' and their fractions. Their tokens in particular saw much use in the troubled times, most having been struck at the Soho Mint, which had an association with a Swiss engraver of great talent named Jean-Pierre Droz (1746-1823), trained in Paris. His allegiance originally was with Louis XVI, for whom he engraved, early in his career, a pattern Ecu, in 1786. But Droz had equal talents at mechanics, inventing a means of reproducing coin dies more precisely than had previously been possible. This led to his association with Boulton and Watt at Birmingham, whose employment took him away from the terrors in France in the 1790s. He returned to France in 1799 and became Keeper of coins and medals at the Mint Museum, for the new regime. For Soho, he created a famous series of patterns on which his name frequently appeared. For Napoleon, he engraved the bust used on all French gold issues of 1806-14, as well as what was considered in its day to be the finest metallic portrait of the emperor, for a pattern 5 Francs of the Hundred Days period. He was able to create a remarkable likeness of the flesh in metal (which his models of the nude Britannia had amply demonstrated earlier), as well as acute detail, as seen for example on the Bermuda coinage of 1793. He had already demonstrated his ability to engrave variously and quickly, having styled some fourteen thousand engraving plates for assignats in the Revolution, all done during 1792. In the decades that followed, he engraved numerous coins and medals, not just for free France but also for a host of European countries and their colonies. In the 'Hercules Crown' of 1820 alone, however, as on no other coin, did the talents of Dupré the French patriot and of Droz the international stylist come together, to produce an enduring symbol of strength gained by freedom rebelling against any bondage of the human spirit.



533 9 **George IV** proof five pounds, 1826, bare head l., *rev.* crowned shield of arms over ermine mantle, raised lettered edge (S.3797; W&R.213), *in plastic holder, graded by NGC as PR63 ULTRA CAMEO, noticeable light hairlines and a few tiny contact marks, brightly frosted devices, rare* £7500-8500



- 534 *g* **George IV** proof sovereign, 1821, laur. head l., *rev.* St. George and the dragon, straight grained edge (S.3800; W&R.231), *in plastic holder graded by NGC as PR63 ULTRA CAMEO, noticeable light hairlines and faint scuffs, brightly frosted devices, rare* £3500-4000



- 535 *g* **George IV**, pattern half sovereign, 1820, by Benedetto Pistrucci, laur. head l., short hair elaborately curled, 'B.P.' below truncation, *rev.* crowned shield, heraldically coloured and garnished with sprays of rose, shamrock and thistle, ANNO 1820 surrounding, straight grained edge (W&R.239), *in plastic holder, graded by PCGS as PR64, virtually as struck, brilliant with frosted devices in contrast to surrounding mirrored fields, rated R7, just 1 or 2 known* £8500-9000



- 536** **George IV** proof half sovereign, 1821, laur. head l., *rev.* ornately garnished crowned shield, straight grained edge (S.3802; W&R.244), *in plastic holder, graded by PCGS as PR64 DEEP CAMEO, virtually as struck and particularly choice, heavily frosted devices and legends, from the proof set of this year, rare* £3500-4000

* ex Jacob Y. Turner Collection
ex Norweb Collection (1986)



- 537** **George IV**, pattern crown, 1820, by Mills for Whiteaves, large head with curly hair flowing forward facing l. and a short neck, curtailed royal legend surrounding, date in Roman numerals below bust, signed G. MILLS. F on truncation, *rev.* an elegant squared shield with Hanover arms in centre, crowned and enclosed by the Order of the Garter, topped by helmeted armour with a lion rampant above, flowing mantle behind the crest, all supported by a crowned lion and a unicorn in chains, with badges suspended below, royal legend continuing all around with 'ET HAN:' added, signed PUB: BY R. WHITEAVES in raised letters along lower rim, broad plain rims and plain edge (ESC.259; L&S.7), *nearly as struck, pleasing grey tone, small chattermark to right of chin and a few faint scuffs, very rare* £6000-6500

Taste is inevitably tempered by time, but also fashioned by its own era. Sometimes, judgment is too hastily made. In the case of this pattern crown by George Mills (1792-1824), a favoured student of Benjamin West, the tragically short life of its engraver seems to have engendered an unfair and premature judgment. The coin was pronounced in its day to be of 'little decorative taste'. Mills never lived long enough to be employed by the Royal Mint but West called him 'the first medallist in England' and he produced engravings for James Mudie, a wonderfully detailed reverse for the now-famous pattern crown of George III done with Webb circa 1817, medals for the Prince Regent and Wellington among others, and this pattern, which seems today to be more modern and lifelike than much else produced at the beginning of the 19th century. Mills was awarded gold medals in 1817 and 1818, and again in 1823, by the Royal Society of Arts for his engraving skill. The ensuing two centuries would seem to have proven that his talent was not only sharp for its day but perhaps too far ahead of its time to have been truly appreciated by Mills' contemporaries. Had he lived longer, his fame would surely have grown. His portrait of George IV on this coin is nothing less than extraordinary!



- 538** **George IV**, pattern halfcrown, undated (probably 1824-5), in bronzed copper, laur. head l., signed W. BINFIELD F. below, *rev.* value divided by caduceus surmounted by trident, within laurel branches (ESC.655[R6]), *of deep mahogany colour, practically as struck and of the highest rarity* £4000-4500

* ex Montagu

ex Norweb

ex B. Lorich

ex St James's Auction 3, 3 October 2005, lot 276

This pattern was unknown to Crowther in 1886. One example in silver is now known and two in bronzed copper, all of them from the Norweb collection. One of the copper examples (this piece) was sold in the Norweb auctions, the whereabouts of the other is no longer known.

The high-relief portrait of such exquisite detail is possibly modelled directly from the marble bust by Chantrey that was so favoured by the king. Forrer tells us the engraver was a medallist of the Birmingham school who worked in London and Paris during the first two decades of the 19th century. He also produced a medal of William Harvey in 1823 and of Lord Byron in 1824.



- 539 † **George IV**, pattern or trial farthing in platinum, 1825, laur. head r. with ribbon end over shoulder, *rev.* Britannia seated r. on rock with shield behind, trident in extended l. hand, laurel spray held in r. hand, plain edge (P.1419), *in plastic holder, graded by NGC as MS61, evidence of light handling but, as Peck notes, the hardness of the platinum alloy made it difficult to strike this piece sharply or evenly, rated 'excessively rare' by Peck, noting at least one other exists* £10,000-11,000



- 540 G **William IV**, proof two pounds, 1831, bare head r., *rev.* Hanover shield over collar of the Garter, all on a crowned draped ermine mantle, St George suspended below, ANNO 1831 split around St George, plain edge (S.3828; W&R.258), *in plastic holder, graded by NGC as PR63 ULTRA CAMEO, faint hairlines, a few tiny ticks in the brightly frosted devices, a lovely piece and rare* £5000-6000



- 541 *g* **William IV**, pattern sovereign, 1830, by Wm. Wyon and J.B. Merlen, bare head r., W.W. incuse on truncation, *rev.* crowned garnished shield, ANNO 1830 below, plain edge (W&R.260), *in plastic holder, graded by NGC as PR64 ULTRA CAMEO, a brilliant specimen, virtually as struck, devices heavily frosted to produce a dramatic appearance, rated R5, 6 to 10 known* £10,000-11,000

* ex Millennia Collection

ex Jacob Y. Turner Collection

possibly ex Douglas-Morris Collection, lot 178 (if so, also ex Montagu, Murdoch and Nobleman)



- 542 **William IV**, proof crown, 1831, tiny W.W. incuse on truncation, bare head r., *rev.* Hanover shield over collar of the Garter, all on a crowned draped ermine mantle, St George suspended below, ANNO 1831 split around St George, plain edge (S.3833), *nearly as struck, minor handling and some hairlines, devices lightly frosted, rare* £7000-8000



- 543 **William IV**, proof halfcrown, 1831, plain edge, block WW in truncation, bare head r., *rev.* crowned shield of arms over mantle (S.3834A; ESC.657), *in plastic holder, graded by NGC as PF64, FDC*

£1000-1200

As issued in the proof sets.



- 544 † **William IV**, pattern Britannia groat in gold, 1836, by Wm. Wyon, bare head r., *rev.* helmeted Britannia seated r. on oval shield, holding trident in raised l. hand, flanked by 4 - P motif, small date in exergue, plain edge (W&R.271), *in plastic holder, graded by NGC as PR63 CAMEO, some noticeable light hairlines, brightly frosted devices against mirrorlike fields, rated R5, 6 to 10 known*

£8500-9000



- 545 9 **Victoria**, proof five pounds, 1887, Jubilee head l., *rev.* St. George and the dragon, date beneath in exergue with B.P initials (S.3864), *in plastic holder, graded by NGC as PR64 ULTRA CAMEO, only faint hairlines and quite attractive, scarce* £2500-3000



- 546 9 **Victoria**, proof five pounds, 1887, Jubilee head l., *rev.* St. George and the dragon, date beneath in exergue without B.P initials (S.3864 var.; W&R.286), *in plastic holder, graded by NGC as PR62 CAMEO, noticeable light hairlines, rated R3, extremely rare* £5000-5500



- 547 9 **Victoria**, proof two pounds, 1887, Jubilee head l., *rev.* St. George and the dragon, date beneath in exergue (S.3865), *in plastic holder, graded by NGC as PR65 ULTRA CAMEO, a lovely example, virtually as struck, scarce* £2000-2500



- 548 9 **Victoria**, proof sovereign, 1871, young head l., *rev.* St. George and the dragon, large B.P. to r. of date, reeded edge (S.3856; W&R.317), *in plastic holder, graded by PCGS as PR65 CAMEO, a superb example, virtually as struck, lovely gold colour and contrasting frosted devices, rated R5, 6 to 10 known, far rarer than the plain edge variety (W&R.316) of this proof* £8500-9000



- 549 9 **Victoria**, proof sovereign, 1887, young head l., hair bound by two plain fillets, *rev.* crowned square-topped shield within laurel branches, emblem below consisting of rose, thistle and shamrock, between two tiny roses, reeded edge (W&R.331), *in plastic holder, graded by NGC as PR64 CAMEO, very light hairlines mostly on obverse and a few tiny contact marks, deep gold colour, bright frosted contrast heaviest on reverse, rated R5, 6 to 10 known* £8500-9500



- 550 9 **Victoria**, pattern uniface sovereign in gold (1887), by L.C. Lauer, mature bust facing three-quarters l. wearing small crown (the diamond tiara of 1887?) and richly ornamented dress and veil, within a beaded inner circle, surrounded by legend in English, *rev.* blank with beaded border, plain edge (W&R.378), *in plastic holder, graded by NGC as PR62 ULTRA CAMEO, light hairlines, bright contrast with frosted portrait, grading insert notes this to be the W&R plate coin, rated R7, just 1 or 2 known* £10,000-11,000



- 551 9 **Victoria**, proof sovereign, 1887, Jubilee head l., *rev.* St. George and the dragon, date beneath in exergue (S.3866B), *in plastic holder, graded by NGC as PR65 ULTRA CAMEO, a lovely example, virtually as struck, scarce* £1300-1400



- 552 9 **Victoria**, proof half sovereign, 1887, Jubilee head l., *rev.* crowned shield of arms, date beneath (S.3869), *in plastic holder, graded by NGC as PR65 ULTRA CAMEO, a lovely example, virtually as struck, scarce* £650-750



553 **Victoria**, pattern crown, 1845, by W. Wyon, broad margin at edge of coin, plain edge, young head l., *rev.* crowned shield of arms within wreath (ESC.339; L&S.43), *extremely fine or better, exceedingly rare* £4500-5000

- We have never seen a silver example offered for sale – this gold striking appears to be unique.



- 555 **Victoria**, pattern crown, 1887, in silver, by J.R. Thomas for Spink & Son, veiled bust l. wearing the bejewelled 'small crown' used typically on state occasions, legend in English, in raised capital letters, forming a perfect circle enclosing the portrait, entirely within another circle of connected tiny roses, thistles and shamrock (the so-called Ornate Border), *rev.* crowned arms, round central shield, a portion of the Order of the Garter, supported by a crowned lion and a collared unicorn, FIVE SHILLINGS above and the date below in Roman numerals stretching wide, the entire motif surrounded by another ornate border, plain edge (ESC.343), *in plastic holder, graded by NGC as PR66, an almost flawless example resplendent in bright silvery blue iridescence with golden hues, possibly the finest known and extremely rare, just 5-10 believed to exist in all conditions* £4000-6000

* ex Millennia Collection, lot 464

ex Dr Jacob Y. Terner Collection (Part 2, Lot 2113), for whom it was allegedly obtained from the grandson of the designer, thus possibly J.R. Thomas's own specimen



- 556** **Victoria**, pattern crown, 1887, in aluminium, by J.R. Thomas for Spink & Son, veiled bust l. wearing the bejewelled 'small crown', the legend in English, in raised capital letters, within parallel lines in circular form enclosing the portrait, entirely within another circle of connected tiny roses, thistles and shamrock (the so-called ornate border), *rev.* crowned arms, round central shield from the Order of the Garter, supported by a crowned lion and a collared unicorn, FIVE SHILLINGS above and the date below in Roman numerals stretching wide, all surrounded by another ornate border, plain edge (ESC.349), *in plastic holder, graded by NGC as PR64 CAMEO, subtle cameo contrast, nearly as struck, trivial hairlines and handling, extremely rare, 10 pieces struck, this example probably among the nicest to be seen* £2000-2500

Numismatic references have for many years noted this style of pattern to have been 'by' J. Rochelle Thomas, a Victorian dealer in antiques and curios doing business in London. One of his principal interests was in medals portraying celebrities of his day and featuring portraits of such greats as Alfred Lord Tennyson, but he also conceived the well-known 'Egyptian' styled Bonomi crown dated 1837 but made the same year as the pattern presented in this lot, and its related silver piece in an accompanying lot. For the Bonomi he had a novel idea, etching the design in reverse to produce incuse motifs. At the other extreme was this Veiled Bust piece, of intimate portraiture in relatively high relief. For its execution in steel, the die-work, he engaged the German firm of Ludwig Christoph Lauer, founded in 1729 but in 1887 only recently renovated as medallists and die-sinkers using the most up-to-date equipment. The firm had refurbished itself in 1848 and for the next 25 years or so had introduced the newest in coining presses in its modernisation efforts, adding steam presses in 1881. Despite this, its products were not so well received in its native Nuremberg nor by the German public, which tended at the time to prefer Austrian products, at least until the early 1880s, at which time the firm's steam presses outdid competing mechanics. Ironically, L.C. Lauer had passed away in 1873 and he failed to see his dreams come to fruition. They were, however, carried on by his wife, Betty, and by his three brothers: Johann managed the business affairs, Ludwig arranged all technical requirements, and Wolfgang was medallist in charge of a staff of some 100 die-sinkers and engravers. The present pattern was among the finest products, albeit never accepted for commercial use, to come from their new minting facility erected in 1885. It certainly proved their efficiency and modelling skills, as did a vast assortment of jetons and commemorative medals made for clients all over Europe. Crown princes and queens were frequently portrayed, and no one could fault entrepreneur J.R. Thomas for wishing Her Majesty Queen Victoria to consider this intricately engraved pattern to be accepted for her Golden Jubilee. Spink & Son presented it for consideration, in various metals, including gold and the then-rare metal aluminium, by which time it had become one of the most common, and cheaply made, metals. Not so in 1887; it was precious then, as is this particular coin now. No doubt its German origin stood against it being selected to some extent, but more likely its design was judged to be too difficult to strike up, with consistency, for a commercial crown. The idea was abandoned after only a few samples were coined, and today little more than a handful of pieces, in all metals, exist to demonstrate the monumental engraving skill and the minting machinery that produced one of the most elegant coins struck during Victoria's lifetime.



- 557 **Victoria**, pattern shilling in gold (1865), by Wiener & Taylor, coronetted head l., *rev.* Hanover shield within broad garter, crowned at top, plain edge (ESC.1391 variant in gold), *in plastic holder*, graded by NGC as PR64 ULTRA CAMEO, *faint hairlines but especially brilliant and deeply frosted on all devices, producing exquisite eye appeal, extremely rare* £10,000-11,000
 *ex Murdoch Collection



- 558 **Victoria**, bronze pattern penny, 1859, young head l., with double plain fillets resembling the portrait used on the copper penny and halfpenny of this period, without 'W:W incuse' on truncation as found on related patterns, date immediately below neckline of portrait, *rev.* Britannia in high relief std. r. on rock of ages, with shield and trident, *in ex.* rose, thistle and shamrock joined, both sides with broad security rim with heavy inner beading, edge plain (P.2013 [EXR]; F.722, listed as cupro-nickel [R19: 2-5 known]), *a superb proof in nearly full brilliance with a bluish of golden rose iridescence, fields of deep mirror quality, portrait lightly frosted in high relief against surfaces, an important rarity in stunning condition* £3750-4250

* ex Baldwin
ex Norweb
ex B. Lorich
ex St. James's Auction 3, lot 295

Peck states that this was struck from current copper halfpenny dies but on a larger flan, and with the wider rims it is more the size of a penny but as no denomination appears on the piece it could be collected as a halfpenny. The consignor wishes to note that he considers the piece to be 'absolutely breathtaking' in its beauty and further states 'I cannot recall seeing a nicer example of a Victorian pattern'. It would be difficult to disagree as the coin is pristine, as struck, apart from light toning, and in addition a great rarity.



- 559 † **Victoria**, uniface obverse pattern penny?, struck in gold, undated, by L. C. Lauer for Adolph Weyl, crowned veiled bust l., *rev.* blank, 27.2mm., wt. 10.2gms., *about mint state* £4500-5000
* ex Murdoch, part lot 541

Believed to be unique.



560 † **Edward VII**, pattern crown, in gold, 1902, by Spink & Son, styled after the Tower crowns of Charles I (and before them, the horseman crowns of Edward VI), crowned equestrian figure of king wearing coronation robes l., holding sword, LONDONIA monogram behind him in field, date above as part of surrounding royal titles, *rev.* oval garnished shield of arms surrounded by balance of the royal titles, mm. sun at centre top, edge plain (ESC.364[R5]; W&R.413 [R6]), *NGC photograde MS62, nearly as struck, bold design features, possibly as few as 3 to 5 known, seldom offered for sale* £30,000-35,000

* ex Eliasberg Collection



- 561 Edward VII**, pattern crown, in silver, 1902, by Spink & Son, styled after the Tower crowns of Charles I (and before them, the horseman crowns of Edward VI), crowned equestrian figure of king wearing coronation robes l., holding sword, LONDONIA monogram behind him in field, date above as part of surrounding royal titles, *rev.* oval garnished shield of arms surrounded by balance of the royal titles, mm. sun at centre top, edge plain (ESC.363[R3]), *about mint state and essentially as struck, golden silvery grey toning, an excellent specimen, rare* £7000-8000
 * ex St James's Auction 2, lot 525

Numismatists have never determined whose hand, precisely, created the images seen on this pattern, attributing the piece simply to Spink & Son, for whom it is signed in a tiny 'S' beneath the ground-line, on the obverse. An interesting comment appears in L. Forrer's *Biographical Dictionary of Medallists*, published in 1912, only a decade after this piece was minted. In volume 5, he states, on page 638, the following: 'The firm's works are equipped with the latest power and reducing machinery for the perfect manufacture of every kind of die-sinking, medal, badge and ticket-work. . . . The firm, anxious to produce only what should be truly artistic, employed talented artists and designers (in particular, Mr. Frank Bowcher). . . .' Whether or not he was the unknown hand behind this magnificent pattern crown, its artistic worth has never been challenged.



- 562** **George VI**, pattern double florin, 1950, by H. Paget, bare head l. with date below, *rev.* St. George and the dragon within band from the Order of the Garter, FOUR SHILLINGS stamped incuse into the milled edge (ESC.406C[R7]), *nearly as struck and quite attractive, no commercial or proof coins of this denomination struck during this reign, exceedingly rare, only 1 or 2 known* £6000-8000

The double florin was a confusing denomination, too close in size to the crown, essentially a Victorian experiment created during a period of great wealth but even then seen as an unneeded piece which first appeared in 1887 and was abandoned within just four years. Yet, there must have been some enduring sentiment for it as a potential commercial coin, perhaps for trade with or in exchange for coins of European states. Indeed there was a movement toward the end of the nineteenth century, also seen in the United States, for new denominations which might compete with each other in such transactions. In the USA, numerous patterns of the so-called Metric style came into being but never went beyond initial consideration. A few were in gold, such as the American Stella of four dollars, but most were silver pieces, which suggests that their potential purpose was mainly for popular exchange. In Britain, most double florins after the demise of the denomination in 1890 were of private origin, the Huth pieces of 1911 to 1914 being all that most numismatists think of, but two pieces came from the Royal Mint in 1950, styled closely to the crown of 1951 - but only in their central devices. Perhaps the 1950 double florin pattern was the inspiration for the crown of 1951. Only a handful, literally, were made in two variants, and ESC.406C is clearly the rarer of the two. In fact, piece offered here is among the rarest of all modern coins, seen by or known to few numismatists as it appears so infrequently. The edge is milled, which sets it apart from the crown type, but more importantly the legends have been arranged differently. The date appears on the obverse, while the reverse finds the classic St. George motif surrounded by the familiar motto of the Garter, within a finely cut pair of circles intended to represent a buckled belt on which the motto appears. No denomination is stated on the other variety (406B), but here it is entirely spelled out on the milling of the edge, leaving no doubt at all about what this special coin is. If you seek true rarity combined with a classic design, in an under-appreciated pattern, you need look no further.



- 563 †** **George III**, pattern or proof penny in gold, 1805, draped bust r., *rev.* crowned harp, HIBERNIA above, date below (cf. S.6620, variant in gold), *in plastic holder, graded by NGC as PR63 ULTRA CAMEO, nearly as struck, light hairlines but of high brilliance with brightly reflective fields and frosted devices, exceedingly rare* £15,000-16,000

Ireland had no gold coins in 1805. Not much in the way of coppers either. The obverse of this large penny is English through and through. A beautifully engraved image of an Irish harp dominates the other side. It dates from the time when Irish lads were conscripted for service in the army and navy to fight Napoleon. This coin in copper was made mainly for collectors. Proofs are relatively rare. Choice gilt pieces are lovely enough, and rarer still, but in gold this coin takes on a new dimension - and a degree of rarity so extreme that most collectors, in truth, have never seen one. Hocking lists (p. 243) copper, bronzed and gilt examples, but nothing in gold. It's a stunning specimen in every regard!



- 564 † **Victoria**, pattern double florin in gold, 1900, by Huth for Pinches, crowned dr. bust l., *rev.* elegant cruciform crowned shields of England, Scotland and Ireland (double harps), flora of the islands in angles, date 19-00 by top crown, legend in Gaelic, beaded borders (DF.641), *in plastic holder, graded by NGC as PR63 CAMEO, faint hairlines, nearly as struck, brightly frosted devices against mirrorlike fields, a lovely example, very rare* £11,500-12,500



- 565 † **Victoria**, pattern three shillings in gold, 1900, by Huth for Pinches, crowned dr. bust l., *rev.* large central crown upon crossed sceptres, ornamented cipher V – R astride crown, date in Roman numerals MCM and III above, *Oct.* below, biblical legend in Latin surrounding, beaded borders (DF.646), *in plastic holder, graded by NGC as PR63, faint hairlines, nearly as struck, colour slightly uneven, very rare* £11,500-12,500

The reverse, very similar in design to that of the 'gunmoney' coinage of James II, bears a legend that is a variant of the classic biblical Latin taken from Psalm 68:1, favoured by James VI, first king of Scotland and England, who used 'Great Britain' in his legends; here the legend EXURGAT DEUS DISIPETUR INIMICI (a variant of the classic) translates as 'Let God arise, Let His Enemies Be Scattered', a motto that was chosen by James himself, it is believed.



566 † **Victoria**, pattern three shillings in gold, 1900, by Huth for Pinches, crowned dr. bust l., legend in Latin, *rev.* large central crown upon crossed sceptres, ornamented cipher V – R astride crown, date and III above, ‘Sep:’ below, biblical legend in Latin surrounding, beaded *obv.* border, toothed *rev.* border (DF.648), *in plastic holder, graded by NGC as PR63 CAMEO, faint hairlines, nearly as struck, a lovely example, very rare* £11,500-12,500

The reverse legend reads VERITAS TEMPORIS FILIA, translating to ‘Truth, the Daughter of Time’ - long ago used on Mary Tudor’s Irish and English coins.



- 567 **Trinity College, Dublin**, gold award medal, 1856, to John Geoghegan, for Science and Mathematics, by W. Woodhouse, COLL SS ET INDIVID TRIN REG ELIZABETHÆ IVXTA DVBL 1591, bust of Queen Elizabeth I l., wearing ornate dress and high ruff, *rev.* College arms, a gateway with lion, bible and harp, named below, 39mm., total wt. 30.48gms., *virtually as struck*, *choice extremely fine* £800-1200



- 568 **The Queen's University of Ireland, Belfast**, Queen's Medal, in gold, awarded 1871 to William Dunbar Blyth BA, "First Class in Experimental Science", by J. Woodhouse, diad. bust l., *rev.* embellished shield of the University arms, named in engraved Gothic script around, 39mm., total wt. 30.46gms., *virtually as struck*, *choice extremely fine* £800-1000

End of Sale

St James's Auctions

Knightsbridge Coins in association with A. H. Baldwin & Sons Ltd

Auctions 14-15

30th September 2010

PRICES REALISED

1	£110	72	£280	143	w/d	214	£170	285	£270	356	£1,450	427	£540	505	£34,000	608	£260	679	£800	750	£150	821	£240	892	£300
2	-	73	£5,000	144	£700	215	£95	286	-	357	£1,450	428	£360	506	£9,000	609	£460	680	£1,500	751	£100	822	£240	893	£140
3	£6,800	74	£3,000	145	-	216	£200	287	£7,000	358	£1,450	429	£400	507	£11,000	610	£255	681	£2,600	752	£1,300	823	£60	894	£1,300
4	£4,600	75	£2,400	146	£3,000	217	£300	288	£1,300	359	£1,500	430	£420	508	£19,000	611	£220	682	£55	753	-	824	£75	895	£120
5	£56,000	76	£1,300	147	£650	218	£360	289	£660	360	£820	431	£240	509	£21,000	612	£280	683	£40	754	£160	825	£210	896	-
6	£3,400	77	£570	148	£650	219	-	290	-	361	£850	432	£380	510	£13,500	613	£320	684	£35	755	-	826	£560	897	£340
7	£4,600	78	£3,200	149	-	220	-	291	£300	362	£850	433	£600	511	w/d	614	£220	685	£40	756	-	827	£240	898	£400
8	£3,400	79	£8,000	150	w/d	221	-	292	£300	363	£850	434	£620	512	£21,000	615	-	686	£45	757	-	828	£190	899	£300
9	£1,500	80	£3,300	151	£280	222	£1,100	293	£420	364	£850	435	w/d	513	£13,000	616	£180	687	£220	758	-	829	£300	900	£100
10	£900	81	£3,600	152	£1,200	223	£300	294	£80	365	£820	436	£1,500	514	£15,000	617	£840	688	£240	759	-	830	£170	901	£200
11	£2,200	82	-	153	£260	224	£260	295	£160	366	£850	437	£230	515	£18,500	618	£260	689	£120	760	£120	831	£280	902	£100
12	£650	83	£2,500	154	£9,000	225	£300	296	£320	367	£850	438	£480	516	£8,500	619	£260	690	£65	761	£370	832	£1,150	903	£200
13	£2,100	84	£50,000	155	£4,000	226	£220	297	£160	368	£820	439	£650	517	£2,400	620	£190	691	£75	762	£65	833	£270	904	£200
14	£180	85	-	156	£7,000	227	£220	298	£100	369	£850	440	£600	518	£5,500	621	£350	692	£75	763	£2,200	834	£370	905	£300
15	£4,000	86	-	157	£5,600	228	£240	299	£300	370	£850	441	£300	519	£4,500	622	£120	693	£200	764	£2,300	835	£260	906	£750
16	£3,000	87	-	158	£1,000	229	-	300	£160	371	£1,250	442	£360	520	£4,500	623	£1,500	694	£160	765	£2,200	836	£150	907	£210
17	-	88	£600	159	£2,100	230	£600	301	£220	372	£860	443	£400	521	£19,000	624	£500	695	£260	766	£2,300	837	£105	908	£220
18	w/d	89	£340	160	£400	231	-	302	-	373	£860	444	£540	522	£24,000	625	£240	696	£50	767	£2,300	838	£750	909	£340
19	£2,200	90	£400	161	-	232	-	303	£700	374	£850	445	£740	523	£24,000	626	£260	697	£60	768	£880	839	£75	910	£500
20	-	91	£1,300	162	£600	233	-	304	£500	375	£860	446	£340	524	£15,000	627	£180	698	£170	769	£900	840	£600	911	£90
21	-	92	£800	163	w/d	234	£260	305	£1,400	376	£920	447	£580	525	£17,000	628	£400	699	£420	770	£950	841	£140	912	£650
22	£70,000	93	£480	164	£1,100	235	-	306	£240	377	£640	448	£1,700	526	£22,000	629	£240	700	£30	771	-	842	£190	913	£200
23	£400	94	£210	165	£1,500	236	-	307	£200	378	£600	449	£650	527	£17,000	630	£280	701	£20	772	£420	843	£620	914	£500
24	£400	95	£2,600	166	£700	237	£300	308	£360	379	£340	450	£440	528	£7,200	631	£320	702	£120	773	£425	844	£550	915	£220
25	-	96	£260	167	-	238	£150	309	£300	380	£340	451	£340	529	£9,500	632	£500	703	£20	774	£440	845	£210	916	£1,500
26	-	97	£220	168	£420	239	-	310	£500	381	£340	452	£2,900	530	-	633	£400	704	£40	775	£440	846	£130	917	£400
27	£340	98	£11,000	169	£550	240	£300	311	-	382	£390	453	£880	531	£1,400	634	£600	705	-	776	£850	847	£420	918	£200
28	£480	99	£700	170	£300	241	£260	312	-	383	£340	454	£540	532	-	635	£240	706	-	777	£210	848	£500	919	£120
29	£500	100	£1,800	171	£750	242	£750	313	£300	384	£360	455	£340	533	£17,000	636	£190	707	£150	778	£300	849	£180	920	£550
30	w/d	101	£6,000	172	£1,000	243	£770	314	-	385	£340	456	£750	534	£5,000	637	£900	708	£40	779	£850	850	£160	921	£1,300
31	£3,800	102	£2,800	173	£720	244	£80	315	£260	386	£360	457	£340	535	£11,500	638	£550	709	£40	780	£2,600	851	£160	922	£220
32	£4,200	103	-	174	£700	245	£90	316	£400	387	£700	458	£340	536	£6,000	639	£120	710	£25	781	£1,200	852	£140	923	£400
33	£3,200	104	£700	175	£1,050	246	£4,200	317	£1,850	388	£440	459	£2,000	537	-	640	£300	711	£20	782	£1,200	853	£1,800	924	£1,900
34	-	105	£4,000	176	£200	247	£720	318	£100	389	£340	460	£360	538	-	641	£500	712	£500	783	£600	854	£950	925	£120
35	£290	106	£1,700	177	£180	248	£360	319	£95	390	£1,600	461	£420	539	£7,000	642	£850	713	£220	784	£600	855	£1,700	926	£120
36	£65	107	£2,600	178	£500	249	£160	320	-	391	£420	462	£540	540	£9,000	643	£460	714	£100	785	£600	856	£750	927	£130
37	£120	108	£880	179	£360	250	£400	321	£240	392	£420	463	£360	541	£15,000	644	£220	715	£200	786	£2,200	857	£3,800	928	£70
38	£65	109	w/d	180	£360	251	£130	322	£60	393	£1,100	464	£360	542	£6,500	645	£110	716	£700	787	£1,100	858	£1,100	929	£120
39	£3,800	110	£680	181	£360	252	£620	323	£200	394	£2,400	465	£340	543	£1,300	646	£55	717	£520	788	£700	859	£1,100	930	£650
40	-	111	£1,200	182	£800	253	£8,500	324	£1,100	395	£550	466	£340	544	£6,500	647	£65	718	£370	789	£1,400	860	£900	931	£2,100
41	£11,000	112	£550	183	£420	254	w/d	325	£300	396	£460	467	£950	545	£4,800	648	£80	719	-	790	£1,400	861	£900	932	£100
42	-	113	£240	184	£480	255	£200	326	£250	397	£390	468	£600	546	£5,000	649	£75	720	£120	791	£750	862	£1,400	933	£550
43	£18,000	114	£9,000	185	£450	256	£950	327	£200	398	w/d	469	£360	547	£4,800	650	£45	721	£620	792	£700	863	£200	934	£8,000
44	£400	115	£2,000	186	£450	257	w/d	328	£2,600	399	£620	470	£560	548	£14,500	651	£95	722	£700	793	£800	864	£300	935	£380
45	£3,600	116	-	187	£350	258	-	329	£320	400	£320	471	£850	549	£15,500	652	-	723	£800	794	£700	865	£300	936	£360
46	£650	117	w/d	188	-	259	w/d	330	£4,500	401	-	472	£700	550	£12,000	653	£1,100	724	£550	795	£1,400	866	£80	937	£410
47	£700	118	£350	189	£600	260	£1,200	331	£140	402	£450	473	£520	551	£3,200	654	w/d	725	£65	796	£750	867	£750	938	£460
48	£260	119	£500	190	£600	261	£2,200	332	£750	403	£1,000	474	£420	552	£1,900	655	£90	726	£85	797	£750	868	£100	939	£390
49	£2,100	120	-	191	£450	262	£220	333	£150	404	-	475	£480	553	£6,200	656	£1,050	727	£400	798	£680	869	£400	940	£380
50	£550	121	-	192	£300	263	£1,700	334	-	405	£340	476	£300	554	£114,000	657	£7,000	728	£550	799	£2,600	870	£300	941	£390
51	£600	122	£950	193	-	264	£1,500	335	£800	406	-	477	£500	555	£10,000	658	£3,600	729	-	800	£680	871	-	942	£420
52	£50,000	123	£550	194	£220	265	£500	336	£1,400	407	£480	478	£200	556	£3,000	659	-	730	£450	801	£2,600	872	£450	943	£410
53	£58,000	124	£1,200	195	£500	266	£1,100	337	£800	408	£700	479	£200	557	£11,000	660	£55	731	£160	802	£1,250	873	£9,500	944	£400
54	£5,600	125	£2,600	196	£900	267	£2,200	338	£650	409	£4,700	480	£300	558	£5,500	661	-	732	-	803	£2,600	874	£50	945	£420
55	£5,000	126	£4,200</																						